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# The Tech

"Politically, this is a hot potato."  
—William Combs, Physical Plant  
—See fire story this page

VOLUME 95 NUMBER 40

MIT, CAMBRIDGE, MASSACHUSETTS

FRIDAY, OCTOBER 17, 1975

## Baltimore wins Nobel

By Mike McNamee

David Baltimore, American Cancer Society Professor of Microbiology, yesterday was named one of three winners of the 1975 Nobel Prize in Medicine and Physiology.

The prize was awarded in recognition of Baltimore's fundamental work in virus research with polio viruses and viruses that cause cancer in animals.

Sharing the \$143,000 prize with Baltimore, who also serves as head of the tumor virology group at the MIT Cancer Research Center, are Dr. Howard M. Temin of the McArdle Laboratory for Cancer Research at the University of Wisconsin and Dr. Renato Dulbecco of the Imperial Cancer Research Fund in London. The scientists were cited for their "discoveries concerning the interaction between tumor viruses and the genetic material of the cell," work that has had deep and lasting effects on cancer research and genetics.

Baltimore, who is on sabbatical as a visiting professor at the Rockefeller University in New York, received word of his award at 7:30 yesterday morning from his wife, a Harvard Medical School researcher who is currently attending a conference on leukemia in Copenhagen. "My first reaction was to try to wake up," Baltimore said, "and then I was shocked, elated, ecstatic — you name it."

Baltimore is the fourth Nobel laureate on the MIT faculty, joining Institute Professor of Biology Salvador Luria, head of the Cancer Research Center, Institute Professor of Economics Paul Samuelson, and Alfred P. Sloan

Professor of Biology and Chemistry Har Gobind Khorana.

President Jerome B. Wiesner told reporters at a news conference yesterday that his first reaction to the reward was, "it couldn't have happened to a nicer fellow."

"Recognition of this kind naturally makes everyone here at MIT extremely pleased," Wiesner said. "There was great elation here when Professor Baltimore's work was first announced (in 1970) and there's a great deal of joy now that he's been so honored for it."

"Professor Baltimore's interests and activities best express what this institution is capable of doing," Wiesner concluded.

And Dean of the School of Science Robert A. Alberti told *The Tech*, "Recognition by the Nobel Prize is one of the highest honors that can be bestowed on a scientist . . . It represents a peer review of the highest order; a recognition by the scientific community of outstanding work that makes really significant advances in knowledge. Baltimore's work was definitely on that order."

Baltimore's research in tumor viruses grew out of work he and his wife were engaged in during the late 1960s on the vesicular stomatitis virus, a virus of the type called "RNA tumor viruses." The Baltimores were studying how this virus multiplied and initiated infections.

Observing that the virus seemed to produce an enzyme which initiated infections in the cells it invaded, Baltimore suspected that RNA tumor viruses might manufacture an enzyme which could reverse normal cell procedures, causing

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Tom Klimowicz

Nobel Prize-winner Professor David Baltimore poses in front of a sign made by his graduate students after his award was announced yesterday. The black "blob" on the sign represents reverse transcriptase, the enzyme Baltimore discovered in his prize-winning research, making a "reverse complement" of his name — the same process the enzyme causes with RNA.

## MIT calls for fire help disputed by city agency

By Mike McNamee

Discrepancies between MIT and Cambridge reports on the fatal fire in Tang Hall this summer have led to questioning of the city's response to MIT's calls for emergency help.

Investigation of the fire has uncovered an 11-minute delay by the city in responding to MIT's calls for fire equipment, a delay that might have figured in the death of a graduate student in that fire.

MIT accounts of the first few minutes after the fire was discovered at 11:24am July 22 allege that as many as four calls were made to Cambridge's dispatching agency within the first 11 minutes after the alarm.

But the city, according to MIT reports, acknowledges receiving only one call at 11:35 — 11 minutes after the first alarm and 10 minutes after MIT claims to have first reached the dispatching agency. And, the MIT reports say, records of calls received by the dispatching agency may have been altered or erased, blocking investigation of the differing reports.

MIT and city officials reportedly have met to discuss the city's response to the fire which killed Renato Ribiero, an MIT graduate student from Brazil, in

Tang. But no formal complaint to any city or state agency has been made, and MIT has apparently decided to let the matter ride upon "discussion" in the interests of good relations with the Cambridge Fire Department.

According to the report prepared by Richard Sorenson, Executive Assistant to the Vice President for Operations, sounding of the alarm in the Physical Plant Control Center in Building E19 at 11:24 set off the following sequence of events:

— 11:24: Alarm sounded. Following normal procedure, Control Center monitor telephoned Cambridge Fire Alarm, the dispatching agency, and radioed MIT Campus Patrol to alert them. Failing to get an answer within about 30 seconds, the monitor dialed Fire Alarm again, and again failed to get an answer.

— 11:25: Campus Patrol logs show that Fire Alarm was reached and told of the fire. Campus Patrolmen were dispatched to Tang.

— 11:27: Control Center logs show that Physical Plant reached Cambridge Fire Alarm and alerted them of the fire. Thus, MIT records show two calls were

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## Wheatley leaving DSA office

By Thomas Mayer

Student Affairs is losing an Assistant Dean and the Alumni Association will be gaining a Regional Director when Nancy J. Wheatley '71 moves from Building 7 to E19 this Nov.

Wheatley, a member of the Student Affairs Office for the last four years, thus becomes the first alumna Regional Director (a relatively new post) and the first alumna to hold any post of this kind. She was offered the post of Director last July, and decided to accept the offer "early this month" because she "decided there were some really fun things to do" at the Association.

According to Wheatley, the Alumni Association is trying to improve relations between alumni and students, or "students and former students" as the Association's Executive Director James A Champy '63 puts it. As a step towards better relations, the Association has been contemplating inviting alumni onto Theses Committees, and

Wheatley would like to see alumni come on campus to discuss post-MIT careers with students.

Wheatley attributes her interest in alumni-student relations to her experiences at Alumni Officers Conferences held during her days as an undergraduate. Even during the turbulent late '60s, Wheatley said that there were alumni "who took the trouble to meet students. I met a lot of alumni who I really liked as people, and who had come back to MIT because they liked students."

While she looks forward to working for the Association and traveling around New England to meet with alumni, Wheatley expects to miss the people at Student Affairs. "I really enjoy meeting with students," she said, and since "MIT is here for students," she felt she was "in the center of what's important for MIT. It's fun being in the center of things."

For instance, Wheatley re-

calls winning a bet with students that she could eat student food by eating three meals a day at Baker House for a month. She feels the greatest accomplishment of working for Student Affairs is that "you leave behind a lot of people who've known you and whom you've helped."

Wheatley said that she is the first person in her memory to go from Student Affairs to the Alumni Association, and her first job will be "to learn about the Association." She said that until recently, "I never used to read the mail I got from the Alumni Association. I'm starting to read it now."

As New England Regional Director, Wheatley will be "the administrative liaison" for all alumni programs in that area. She looks forward to the "new face" of the Alumni Association, which in addition to encouraging alumni-student relations is trying to become more responsive to alumni "as people."

## Faculty Meeting

## No action taken on Iran report

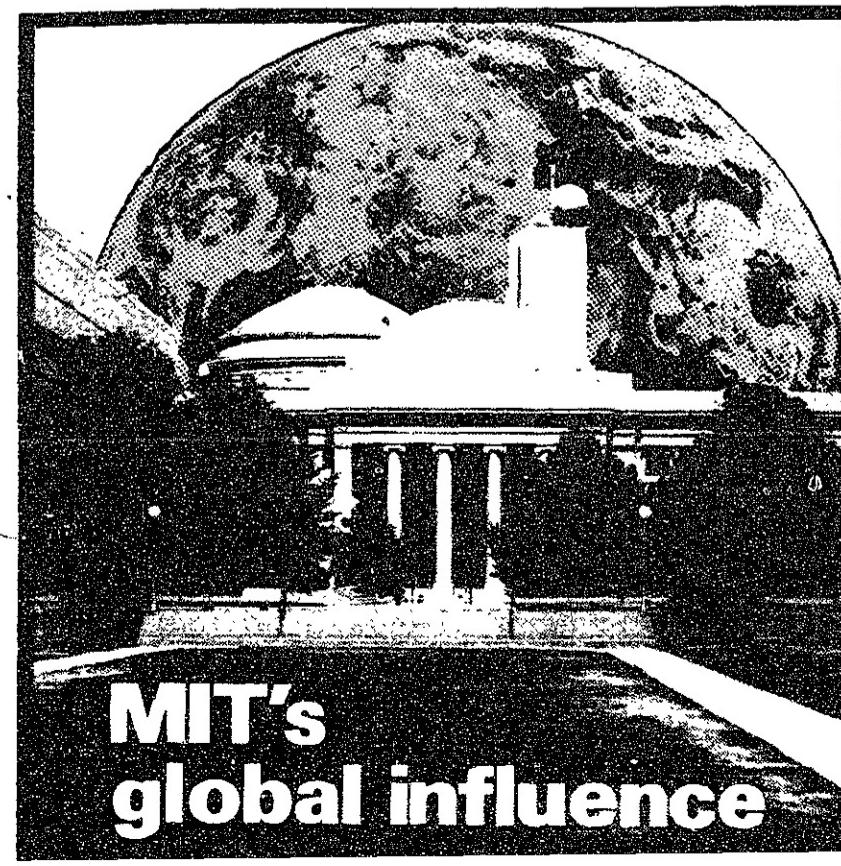
By Mike McNamee

Formal action on developing the Institute's foreign-policy guidelines was once again delayed Wednesday as the faculty sent its ad hoc committee back for more study and work on the issue.

Debate on the report of the Ad Hoc Committee on International Institutional Commitments dominated the sparsely-attended two-hour-long faculty meeting, but the members present failed to reach any consensus on the committee's recommendations and asked the group to improve the wording of its proposals, which will be presented again in November.

Lack of action marked the second faculty meeting of the academic year, which saw no formal votes taken among the less than 80 of the Institute's 1000 faculty who attended.

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Graphic by John Hanzel

## News Analysis

## Committee left many questions

By Mike McNamee

Charles Kindleberger was tentative as he presented his committee's report to the faculty Wednesday afternoon. The report "hinted," "suggested," "reminded;" the committee had "considered" matters, frankly "skirting around" some issues which they felt were too much to handle within the six months they had had to work. Suggestions rather than guidelines, feelings rather than proposals — Kindleberger offered the faculty a report they would have to grow into, not quite a finished product.

But the faculty members at the meeting apparently expected more of Kindleberger and his Ad Hoc Committee on International Institutional Commitments. The group born last spring in the fire of debate over the Iranian nuclear engineering program ran into a gentler blaze of

(Please turn to page 2)

## No action taken at meeting

(Continued from page 1)

In addition to discussing the report on international commitments, the faculty received a plea for cooperation with MIT's United Way fund drive, heard a report on the \$225 million Leadership Campaign, and briefly discussed MIT's role in Boston's Phase II school desegregation plan.

Confusion and disagreements over the wording of two motions presented by the Ad Hoc Committee's chairman Professor of Economic Charles Kindleberger occupied most of the faculty's time and attention at the

meeting. The two motions, the result of six months of work by the ten-member committee, proposed to establish a structure for review of educational, research, and service programs by MIT and MIT faculty when those programs involve foreign governments or institutions (see Analysis, Page 1).

The motions were discussed for more than an hour, as faculty members debated whether the proposed reviews of foreign programs would be too restrictive. After the discussion, President Jerome B. Wiesner suggested the motions be sent

back to the committee "with our blessings" for further review and study, and asked that they be presented again at the November faculty meeting.

The low attendance at the meeting dropped even more after the motions were sent back as faculty started to drift out as Wiesner began his remarks on MIT's role in the Boston desegregation and the Leadership Campaign.

Wiesner termed the request that MIT develop a technical high school and middle school in East Boston for the Boston school system "unexpected and not entirely welcome at first. The educational issue is one with which we have some competence but little experience," he continued, "but we took the job as public service and to aid MIT also."

In response to a question from the faculty, Milne explained that the desegregation work is being funded by the Boston school system. "All schools (colleges and universities) involved made it clear that they would need reimbursement for the work they did in the Phase II plan," Milne said.

Wiesner picked up the budget theme as he briefed the meeting on progress of the Leadership Campaign, the \$225 million

fund drive MIT launched last spring. "We're at about the \$50 million point," the president said, explaining that fund-raising efforts had been reduced after economic conditions "slowed down" during the summer.

The MIT budget problems present a "Catch-22 problem" for the fund drive, Wiesner said. "An important part of our strategy is a healthy picture of the Institute functioning well—but not so well as to make it seem like we don't need assistance," he explained.

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## Faculty not satisfied with committee's results

(Continued from page 1)

questions and doubts, a blaze that shed more light than heat on the difficult matters at stake in MIT's "foreign policy."

Kindleberger's group offered the faculty a eight-page report and two motions for consideration. Splitting the issues involved in foreign programs into two types — educational and "political" — the committee suggested a two-tiered structure to deal with them. Educational issues would go to the committees already dealing with them, the Committees on Educational Policy (CEP) and Graduate School Policy (CGSP). "Political" issues — questions about the suitability of programs, about whether MIT should deal with a given country — would be referred to a new Committee on International Institutional Commitments for advice — but not approval. The Ad Hoc Committee had defined the membership of the CIIC, laid down the split of issues between the two tiers of organization, and was apparently satisfied with its results.

But the faculty was not. Professor after professor asked Kindleberger and other committee members to clarify, define, guide, distinguish, delimit, to lay down stricter standards for questions which the committee apparently had preferred to leave vague.

What is an international program, they asked, and when did it become institutional instead of personal? How do you distinguish between educational programs and research programs if you aren't sure what education is? Can MIT afford to skirt political issues, as it has tried to do so many times in the past? What would be the effect of the committee's proposals on the CEP and CGSP, the individual faculty member, the ad hoc

seminar or symposium with foreign participants, the research contracts?

Disappointment seemed to be in the air. Professor of Electrical Engineering Louis Smullin, a member of the Ad Hoc Committee, admitted his own misgivings about the report: "I feel there are issues where one ought not take a neutral stand, where one should take some stand on this government or that project," he said. "I realize the impossibility of writing any kind of general guidelines into this report. But this document carefully skirts all political issues... and it disturbs me."

And President Jerome Wiesner, remarking that "MIT has never had a formal procedure for passing on political issues before," wondered aloud if the committee "really recognizes the enormity of their steps (in creating the CIIC) and has considered it thoroughly enough."

In the end, the motions of the committee were sent back for a tune-up — for improvements in wording, some clarification of purpose and intent. But whether the committee could grasp in less than a month the issues that didn't seem to show up in this report, the result of six months of work, remains to be seen. Hard questions still lie ahead for the Kindleberger committee's soft report.

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# Opinion

## Hidden inducements mar Sinai agreement

By Peter Peckarsky

The release by the Senate Foreign Relations Committee of four documents detailing secret commitments made by the United States Government to Israel and Egypt as part and parcel of the latest Sinai accords merely confirmed what press accounts had previously revealed.

In essence, the United States made a series of far-reaching side agreements with the Israelis to induce them to sign the accord. A similar but less extensive series of inducements was also offered to the Egyptians. In view of the aftermath of the Tonkin Gulf Resolution of 1964 and Secretary Kissinger's well-deserved reputation for disingenuity, the Congress was concerned that all US commitments be placed before it for consideration prior to any Congressional approval of the stationing of 200 Americans, who will allegedly be civilians, in the Sinai to operate various early warning systems. Accordingly, the Executive Branch submitted the proposal for stationing technicians in the Sinai, the unclassified Israeli-Egyptian agreement with annexes, the classified documents which the Foreign Relations Committee released, and extracts from the negotiating record to the Congress. In testimony before the Foreign

Relations Committee on October 7, 1975, Mr. Kissinger said: "I am authorized on behalf of the President to state that there are no other assurances or undertakings, beyond those already submitted to Congress, which are binding upon the United States. We will make no contrary claim in the future nor can any government."

Thus, the Secretary and President wish to give the appearance of informing the Congress and not attempting to usurp Congressional powers. Mr. Kissinger and the State Department's Legal Advisor, Monroe Leigh, are of the opinion that the various side agreements constitute binding executive agreements. The United States Senate's Office of the Legislative Counsel differs with the State Department.

The State Department and the Senate's Assistant Legal Counsel Michael Glennon, are in agreement that US representations with respect to future diplomatic strategy at Geneva and specifically with respect to non-recognition of the Palestine Liberation Organization by the US are within the President's constitutional powers and therefore a legal and binding executive agreement. However, the Senate's lawyers have concluded that US assurances to supply Israel with oil should be the subject of a treaty. US agreements on consultation with support of and the provision of military and economic aid to the signatories, may be outside the scope of the President's powers

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The Tech welcomes Letters to the Editor. Typed letters are preferred. Letters must be signed; names will be withheld upon request. Send letters to The Tech, W20-483.

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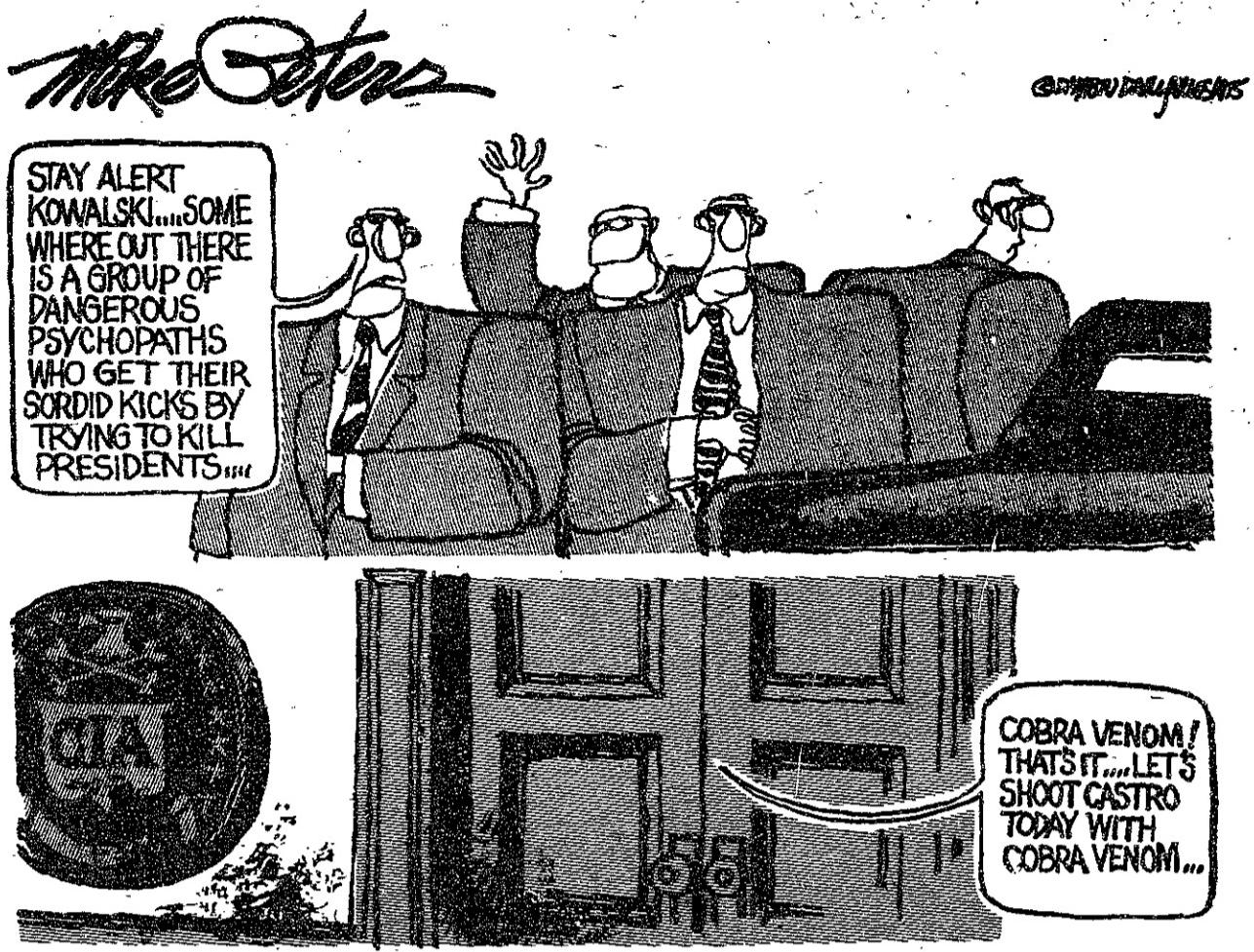
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## Black admissions: failure?

By Philip G. Hampton II

Four years ago, while considering where to go to college, I received a record about black life at MIT from the MIT Black Students' Union and the MIT Admissions Office. I also received a couple of phone calls from black students and a visit to my high school from Nanette Smith, a black Assistant Dean of Student Affairs. Added on was an all expenses paid trip to MIT in February to check out the Tute before acceptance/rejection notifications came out. Needless to say, I was impressed by what I felt was a genuine concern for black people by the Administration of MIT.

This year James Kelley will be considering where to continue his education. Three of his 200 letters from various colleges have been from MIT. He has been asked to go to a city-wide meeting across town with couple of white MIT alumni next week. He'd like to see MIT for himself before he makes any decision, but probably won't be able to get together his train fare. From Princeton he will receive the same niceties, except they may pay his way up for a visit. Ditto Harvard, Cornell, RPI, University of Pennsylvania, and Carnegie-Mellon. Needless to say James Kelley will not be overly impressed by a concern for black folks by the MIT hierarchy.

What has happened since in 1971 in regards to minority/black admissions at MIT? Has MIT forsaken its affirmative action goals for black undergraduates? In other words - where has all the "concern for equality" gone?

In 1971, out of the fear of student uprisings, or a fear of HEW investigations, or a great feeling of Boston liberalism, the Administration was more responsive to student concerns. Also the Institute had suitcases of money around since it was still receiving the spoils of Vietnam research and NASA grants. Hence MIT was in a position to be more receptive to the idea of having more black people at the Institute.

Today, the Institute, since Uncle Sam has cooled off its Affirmative Action enforcement, it is not being pressured from the outside to admit more blacks. Student apathy and inaction has relieved internal pressure and obviously Boston liberalism has died out, thereby furthering MIT's ability not to move on black admissions. Also, with the current inflation and recession, money has dried up.

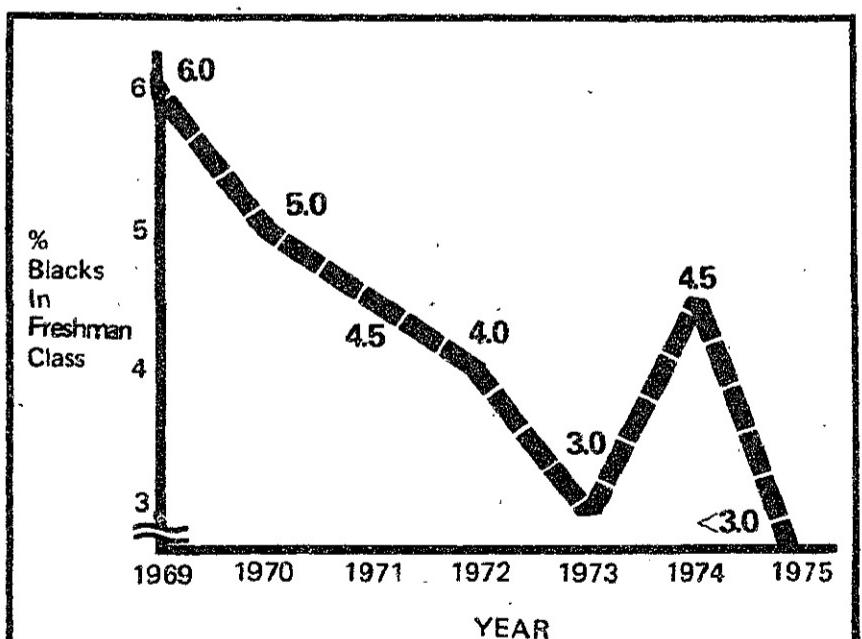
black students in next year's class. Why?

Another alibi for the Admissions Office has been that it has raised minority admission standards, because so many members of the Class of '73 could not "make it" academically at MIT. Once again, this is an oversimplification (discoloration of facts). Admittedly less than half of the black members of the class of '73 graduated on time, but the reasons were more than academic. Many students could not deal with the racism - "Hey, boy what are you doing in this library, this is MIT!" - or the stupidity - "Can I touch your hair - it seems so different". In addition, remember that there were no support services for those black members of the Class of '73 coming from educationally depressed backgrounds, except for the six-week summer program "Project Interphase." By the way, MIT still lacks in the area of supportive services.



The supporters of equality for black folks in 1971, such as Chancellor Paul Gray, have become preoccupied with balancing the books instead of the student body. Remember also that in 1971 there was a black Assistant Director of Admissions to coordinate black admissions. Today there is none.

But has MIT's minority admissions program really been a failure? Well, you be the judge (see table). I know figures can be misleading and when used correctly, they may even lie. I also



know the Admissions Office will try to discount my conclusion that it has failed, with raps about the size of the black applicant pool, increased admissions standards due to high minority attrition, or financial considerations. None of these excuses are valid.

Peter Richardson, the current Director of Admissions, has stated repeatedly that the chief reason for the small number of black undergraduates is the very small pool of qualified black applicants. But for five years John Mims, the former black Assistant Director of Admissions, gave idea after idea of how MIT could increase this applicant pool. Also, MIT has identified about 3000 black students as potentially qualified, but expects to have only about 30

A third excuse is financial. Richardson is stopping the ads in Ebony because they are too costly. The same reason has killed the record, black school visits, and the bus trips. Yet MIT can build dorms and classroom buildings, and waste hundreds of dollars on foolish exhibits in Building 7.

Richardson also discounts the fact that he has almost no minority input into the problem of admission. Mims, who had seven years experience in black admissions, is gone and has not been replaced. Richardson also refused to avail himself of the opportunity to get black student input when he hired white students to fill both student intern positions. Mr. Richardson claims to have a genuine concern (Please turn to page 5)

**THE TECH ARTS SECTION THE TECH ARTS SECTION THE TECH ARTS SECTION**

# MIT Shakespeare Ensemble's *Merchant of Venice*

Mark Fishman

*The law, Roper, the law. I know what's legal, not what's right. And I'll stick to what's legal.*

—Sir Thomas More, *A Man For All Seasons*, by Robert Bolt

The dramatic climax of *The Merchant of Venice* is a battle: a battle not with sword and shield but with legal document and loophole. Shylock's perhaps unreasonable claim for the payment of a legal bond is thwarted by a technicality: "blood" is not "flesh". It is symptomatic of the current state of our society that we convict or acquit our modern defendants on similar grounds.

There were two conflicting ethical traditions at work in Shakespeare's England: the Roman one of literal and narrow application of statute and the Judaic one of justice through interpretation and analysis. Shylock has been wronged: by Christians as a Jew, by Venetians as a foreigner, by borrowers as a money-lender, by his daughter as a father. He seeks justice. Antonio has entered a bond; he has risked life and fortune for friendship's sake. He asks mercy. Both take refuge in law. And when Shylock insists on a strict application of the law governing his contract with Antonio, he foregoes justice; he opens himself to attack on legal rather than ethical grounds, and he loses everything.

In performing *The Merchant of Venice*, the MIT Shakespeare Ensemble has recreated the most important physical feature of Elizabethan theater: the intimacy of actors and audience. Shakespeare's Globe patrons surrounded his stage on three sides (some actually sat on the platform), and no one was more than 65 feet away. In the current production in the Sala de Puerto Rico, this distance has been reduced to 40 feet.

A thrust stage, no curtain, minimal lighting changes: these make it not only necessary but also possible to use words as props and scenery. But words do not act alone. Use of space, flow, rhythm, and depth of characterization, too, are important.

I am happy to be able to report that the Ensemble production is generally convincing in all these respects.

There is no intrusion of "stage business". People—not actors—enter the space we watch. They speak, they argue, they plead, lie, bargain, behave; not as though these things were happening, but better: they *are* happening. Shylock (Mark Hazard) particularly deserves mention here. He steps on stage and pulls your attention.

tion: this is a proud and careful member of a race that lives only by sufferance. He speaks, and we know the bitterness, the loneliness and the courage of the man. Incredibly, he makes his lines fresh again: "Hath not a Jew eyes? . . . If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?"

There are caricatures in the play. The Prince of Morocco (Jesse Abraham) is a one-dimensional creature, who is nonetheless believable because the characters on stage believe him. This part works. And so it is with the rest of the cast. Shakespeare's conception can be seen in the blend.

All is not perfection, however. Antonio (Alexey Orlovsky) seems a bit uncomfortable and perhaps also a bit self-important. Portia (Susan Morgello) showed a tendency to overact before intermission, but was admirable after. But on the whole, these are real people, caught in a real dilemma: justice or mercy?

*The Merchant of Venice* is set in the early 1500's. *A Man For All Seasons*, quoted at the head of this column, is set about thirty years later, and people are discussing the same problem: why don't we bend the law if it permits apparently evil men to harm apparently good ones? Bassanio says to Portia (disguised as the Doctor of Laws):

*I beseech you,  
Wrest once the law to your  
authority;  
To do a great right, do a little  
wrong,  
And curb this cruel devil of his  
will.*

I think Thomas More answered best:

*Yes. What would you do? Cut  
a great road through the law to  
get after the Devil? . . . And  
when the last law was down, and  
the Devil turned round on  
you—where would you hide,  
Roper, the laws all being flat?  
This country's planted thick  
with laws from coast to coast—  
men's laws, not God's—and if  
you cut them down—and you're  
just the man to do it—d'you  
really think you could stand  
upright in the winds that would  
blow then? Yes, I'd give the  
Devil benefit of law, for my own  
safety's sake.*

The Shakespeare Ensemble's production of *The Merchant of Venice* is not only thought-provoking, it is good entertainment. Go see it.



**THE TECH ARTS SECTION THE TECH ARTS SECTION THE TECH ARTS SECTION****Sizwe Banzi Lives**

Stephen Owades

This weekend is the last chance for Boston (and American) theatergoers to see *Sizwe Banzi is Dead* at the Charles Playhouse. John Kani and Winston Ntshona, the two actors in this powerful play, must return to their homeland, South Africa, immediately after the final Sunday performance before the expiration of their travel visas. To anyone who has not yet been to see *Sizwe Banzi*, I can only add my urgent recommendation to that of every other critic whose comments I have seen.

John Kani and Winston Ntshona are black. Since blacks are not permitted to be "artists" in South Africa, they are legally registered as household servants of Athol Fugard, the white playwright with whom they "designed" *Sizwe Banzi*. The term "designed" apparently refers to an intense collaboration/improvisation process which stresses reality and authenticity in the final product.

Certainly Mr. Kani's depiction of a visit by Henry Ford II to the South African Ford plant in which he worked has the ring of truth about it (and he did, indeed, work in the Ford plant); the scene in which Mr. Ntshona pits his pride and sense of identity against practicality and abandons the

identity of *Sizwe Banzi* could be real, though it apparently wasn't for these actors. All through this play the *realism* of the situations and characters is such that the boundary between actual fact and theatrical contrivance is erased.

It is no accident that the publicity photographs for *Sizwe Banzi* show the actors with broad grins, for humor is a very important part of this play. A white American audience feels almost guilty about laughing when the subject is of such gravity and tragedy, but it is because we are given a total view of these men's situation that *Sizwe Banzi* has the powerful effect that it does. It is easy to ignore a harangue, but much more difficult to put out of mind two people whom we have come to feel a deep empathy for in the course of sharing many kinds of emotions.

It would be difficult to compare *Sizwe Banzi* to other plays; suffice it to say that the critical acclaim (including the 1975 "Best Actor" Tony Awards to John Kani and Winston Ntshona) has not been misplaced. The Charles Playhouse is located at 74 Warrington Street in Boston, near the Trailways bus station, and telephoned ticket inquiries should be made to 426-6912.

The 1975-76 winter season offers the theater-goer a wide variety of theater attractions. The legitimate stage in Boston is presenting a number of pre-Broadway shows, as well as a series of Bicentennial productions. Small professional theaters are also capitalizing on the 200th anniversary of the United States, with the two most prominent producing shows concerning Boston and the revolution. Devotees of mime will be happy to know that mime is performed weekly in Boston, and that Marcel Marceau is scheduled to return here before next spring.

The Wilbur Theater (265 Tremont Street, Boston; 426-9366) opens its season with *Kennedy's Children*, a drama about the early Kennedy years, directed by Clive Donner. On November 18th, the Wilbur presents *Equus*, an excellent dramatic piece which is now running on Broadway. One of the more unique features is that students can sit on the stage in bleachers for only \$4.

The Colonial Theater (106 Boylston Street, Boston; 426-9366) is the sister theater to the Wilbur, and schedules equally prestigious productions. For two weeks, starting on October 27th, June Havoc and Celeste Holm star in *Habeas Corpus*. This is a new musical comedy by Alan Bennett, the author of *Beyond the Fringe*. On December 22, Katherine Hepburn will open in the Enid Bagnold play *A Matter of Gravity*. Late January should find *Absurd Person Singular* at the Colonial. On Broadway, this vehicle for Sandy Dennis, Richard Kiley, and Geraldine Page fared better than its weak plot deserved; it is worth seeing only if it has an equally talented cast.

The Charles Playhouse, Boston's foremost "Off-Broadway" theater, is running *Sizwe Banzi is Dead* through Sunday. (See the review elsewhere in this section.) Call 426-6912 for reservations.

For the past year, The Proposition (202/241 Hampshire Street, Cambridge; 876-0088) has been running a full-length production opposite its cleverly arranged evenings of improvisational theater. The *Boston Tea Party* is the current offering, and a December 3rd opening date is listed for *Whalestop*, an original musical play/collage.

The Pocket Mime Theater (67 Newbury Street; 266-1770) has the most extensive season of any mime company in the country. Productions run Thursdays through Saturdays, and the audience is invited to stay after the show for an informal critique on

"preview" evenings. *Echoes*, a retrospective of previous seasons' highlights, will be offered in the spring.

The Boston Shakespeare Company, the area's newest repertory company, has recently opened its first season with a production of *The Tempest*. Performances are every Thursday, Friday, and Saturday at the company's theater, located at the corner of Berkeley and Marlborough Streets in Back Bay. Reservations are taken at 666-1200.

The Boston Repertory Theater has opened its season with *When You Comin' Back, Red Ryder*, to great critical acclaim in its temporary home in The Garage at Harvard Square. Tickets are sold at the theater every evening except Monday (when there is no performance) until 8:30 pm.

But by far the best bets for theater in Boston are the college shows. Emerson College, Boston University, Harvard (the Loeb), Northeastern, Brandeis, and MIT all have fine theatrical organizations, and their productions can prove to be real treats at prices much lower than those at non-college theaters.

The Loeb Theater at Harvard has announced its first production: *The Tutor* by Brecht. Running from the 23rd of October to November 1st, this promises to be a good performance. Also noteworthy at Harvard are the productions that the residence houses put on; sets tend to be makeshift, but the actors have as much talent as any in the area.

Finally, theater here at MIT is heading into one of its best years. The MIT Community Players have opened with Ibsen's *Hedda Gabler* (reviewed elsewhere in this issue). The Shakespeare Ensemble is producing *The Merchant of Venice* this weekend (also reviewed in this issue), and the company occasionally presents scenes from the bard's plays in Lobby 7 or at various MIT functions. The Musical Theater Guild is putting on the Schmidt and Jones ritual musical *Celebration*. Despite its lack of recognition, this musical is lively, intriguing, and worth the money to see.

The MIT Dramashop, under the sponsorship of Professor Joseph Everingham, is by far the most dynamic of on-campus groups. Producing four sets of one-act plays during the fall term, students put together a set in only nine days of rehearsal. The two most recent productions, *The American Dream* and *The Madness of Lady Bright*, showed little of the patchiness that this short rehearsal period might be expected to leave. All the work in these shows is done by the students, and the audience has a chance after each production to talk with the cast, crew, designers, and directors.

Now that you have found a show that you are interested in, the next question is: How do I get in cheaper? The answer, in most cases, is: Easily! The Proposition will sell half-price tickets to anyone bringing a "revolutionary" item to *The Boston Tea Party* or a "proposal" (decent, please!) to any performance of *The Proposition*. Most theaters also sell rush tickets, and if you can get ten or more people together, your group can often qualify for a substantial price break. Certain theaters also employ students as ushers or campus representatives, and give complimentary tickets, as well as a possible mention in the program (but don't count on it). Enjoy the coming season!

**MIT Community Players**

Michael McNamee

The MIT Community Players' performance of *Hedda Gabler*, which began last weekend and continues through tomorrow night in Kresge Little Theatre, is a valiant attempt to present a strong and moving play — an attempt for which the Players should be applauded. But it is an attempt that just barely fails to come off, undermined by minute weaknesses in just enough of the characters to weaken the entire fabric such that it falls just short of carrying away success.

Henrik Ibsen's *Hedda Gabler* is the story of a headstrong woman who wants both to be at the peak of society and to resist society, to live in luxury and to wallow in filth, to appear to be a bystander while she is actually a manipulator of people. *Hedda Gabler* is not a simple character, because her motivations do not rise solely out of greed or evil or any other basic flaw; she is complex, multi-faceted, variegated, almost whimsical in one way but dead set in her purposes in another. Her complexities show best when contrasted with characters of equal depth if not equal contrariness, players who diffract her

characteristics instead of just reflecting them back to her unchanged.

In the Community Players' version of the play, Hedda is a well-executed role surrounded by weaker performances that in turn sap her own strengths. While Kathleen Martin turned in a good-but-not-great rendition of the tragic heroine, the actors around her came off as shallow, somewhat amateurish, and weak. The play demands bold actors to play even the weak roles with strength, but the Players give us "almost" performances.

Morton Pierce as George Tesman, Hedda's brilliant-but-boring husband, is an example of a weak character who needed to be played to the fullest extent. Tesman is a man who is boring because he wants to be good, kind, all-things-to-all-men — not just because he has nothing to say. His responses to situations are the results of genuine, if confused, emotions — not the vague socially-required fripperies which Pierce gives us. Pierce's Tesman doesn't seem to mean anything he says, and so when he should be genuinely hurt, struck, surprised, and so forth, he just seems confused.

Even with its flaws, their *Hedda Gabler* is well worth the admission price and the time invested in seeing it. But it's like so many Chinese meals — two hours later, you wonder if it was really all there.



# MIT Chamber Players

George Harper

The MIT Chamber Players, under the direction of faculty member and violist Marcus Thompson, gave the first concert of their new season on Saturday evening, October 4, 1975, in Kresge Auditorium. On the program were Wallingford Riegger's *Congerto*, opus 53, for piano and woodwind quintet, Igor Stravinsky's *L'Histoire du Soldat* (in the suite version), and Franz Schubert's *Quintet in A*, opus 114 (*Trout*).

Obviously any chamber group which includes as performers both Juilliard-trained Marcus Thompson and a good number of students spans a fairly broad range of abilities. But in their first year of existence, the Chamber Players have shown that as a standing ensemble they have the rare ability to transcend individual limitations with performances of uniformly high caliber. This concert was no exception.

Not that there weren't standouts. David Stork, the group's percussionist, was really fine in *L'Histoire*. Gordon Smith, pianist in the *Trout*, provided a lot of the group's cohesion. Sure, I've heard better performances of the Schubert. Sure, the cellist had rhythmic difficulties in the first movement, and the violinist had problems with the higher-lying passages in the familiar fourth movement. Still, this was a commendable job. I especially liked the crisp reading of the third movement.

One disappointment was that the concert was so poorly attended. Four hundred people don't go very far toward filling Kresge. The Chamber Players really deserve greater community support. As their schedule for the rest of the year becomes available, we'll try to publicize places, times, and programs for upcoming concerts.

## The Coming Week at MIT

Stephen Owades

This week will see a number of notable concerts in Kresge Auditorium. At 8 pm on Monday, October 20, pianist Walter Klein will present works of Mozart, Ravel, Schoenberg, and Beethoven (the opus 111 Sonata). Mr. Klein is best known here for his fine Vox/Turnabout and Deutsche Grammophon recordings, and his appearance should be well worth catching.

Violinist Sandor Vegh, founder and principal violinist of the famed Vegh Quartet (whose Telefunken recordings of the complete Beethoven string quartets have received many favorable notices), will be performing in Kresge on Wednesday evening, October 22, at 8 pm. He will also conduct several master classes—call the music office (253-3210) for information.

Mr. Vegh will make a final appearance here as guest soloist with the MIT Symphony Orchestra on Saturday evening, October 25, at 8:30. He will perform in Mozart's *Third Violin Concerto*, and the remainder of the program will consist of Tchaikovsky's *Romeo and Juliet Fantasy-Overture*, Walter Piston's *The Incredible Flutist*, and the gorgeous *Fantasy on a Theme of Thomas Tallis* for double string orchestra and string quartet by Ralph Vaughan Williams. Given the high standard which the MIT Symphony has achieved in recent years under its music director, David Epstein, this concert should be excellent.

# Boston Symphony Season Opens

George Harper

On September 25, 26, 27, and 30 Seiji Ozawa led the Boston Symphony Orchestra in the first concerts of its ninety-fifth season. On the program were Gustav Mahler's *Fifth Symphony* and, in a first performance by the BSO, the third suite from Ottorino Respighi's *Ancient Airs and Dances*.

Ozawa plans to do all of the Mahler symphonies here in Boston over the course of the next few years—this is his third in as many seasons—and that's fine with me. His *First* of two years ago was a magnificent performance, almost (but not quite) on a level with Jascha Horenstein's superlative recording with the London Symphony Orchestra (Nonesuch H-71240). I'm still living in the afterglow of Ozawa's compelling *Second Symphony* this past summer at Tanglewood.

In his approach to Mahler, Ozawa lies somewhere between Horenstein and Leonard Bernstein. He shares Bernstein's undeniable ability to bring off a stunning climax, but manages to avoid Lennie's frequent lapses into egotism and vulgar overstatement. He has Horenstein's ability to call forth the best from any orchestra (the London Symphony doesn't play that way for Previn), though he doesn't have the same keen eye for architecture and

overall unity. His Mahler is strongest in the outer movements, and tends to lose its sense of direction at points in the interior. This probably explains why he leapfrogged over the lower-keyed *Third* and *Fourth* for the *Fifth*, and even it doesn't yield to his touch in the way that the *Second* and *Eighth* have.

With all this in mind, it's not surprising that there were letdowns in the first and second movements. But things picked up in the third movement: Charles Kavaloski, the BSO's principal horn, gave a beautiful reading of his big solo, as fine as anything I've heard him play. The fifth movement drove on to an overpowering climax in the big chorale that crowns the entire symphony. A broader tempo through those last few pages would have been welcome, but there was plenty of power at Ozawa's pace.

The other work on the program, the third suite from Ottorino Respighi's *Ancient Airs and Dances*, is an arrangement for string orchestra of a set of lute airs and dances by various composers of the seventeenth and eighteenth centuries. The idea of transcribing "old" (pre-1760) music for modern symphony orchestra has today lost a good deal of its legitimacy (though Raymond Leppard's work is

not so very different), but half a century ago it was a widely accepted practice: Stokowski, Schoenberg, and Stravinsky (*Pulcinella*) all tried their hand at it. Respighi's transcriptions are hardly heavyweight—neither are the lute airs themselves—but they are scarcely the high-priced musical wallpaper that *Globe* reviewer Richard Dyer made them out to be. The strings of the BSO played very well, with a rich, almost Philadelphia Orchestra sound, just right for this music. If you don't know the *Ancient Airs and Dances*, try Antal Dorati's recording on one of Mercury's flawlessly pressed Golden Imports discs (Mercury 75009). Good music for a sunny morning.

It's unlikely that Deutsche Grammophon is going to allow Ozawa to record much Mahler, since they already have a fine (though very different) complete cycle of the symphonies from Rafael Kubelik. But the *Fifth* will be repeated at Tanglewood next summer, and there'll be another symphony (may I hope for the *Eighth*?) next fall. For those of you who will be around, it would be well worth your trouble to try to get out to Tanglewood for the performance, or at least warm up your radio.

## Ozawa, BSO, Singers Triumph in *Romeo and Juliet*

George Harper

Along with the annual Mahler symphony, Ozawa and the BSO are performing and recording the major works of Hector Berlioz. This year brought *Romeo and Juliet* to Symphony Hall and Deutsche Grammophon, with performances on October 2, 3, 4, and 7.

I've always thought better of Ozawa's Berlioz than most critics seem to. To my mind, his *Symphonie Fantastique* is one of the two or three best on disc, and his *Damnation of Faust* is clearly superior to Colin Davis's widely-acclaimed version for Philips. But DG's engineers have betrayed him with some of the muddiest recording ever done in Symphony Hall: the rich sound that the BSO puts out in Symphony Hall's fine acoustic isn't much like the muck on most of their recent recordings.

*Romeo and Juliet*, on a text of Emile Deschamps, calls for large orchestra, large and small chorus, and mezzo-soprano, tenor, and bass soloists. But Berlioz knew what he was doing to call it a "Dramatic Symphony" and not, say, an oratorio or, as he

called his *Faust*, a "Dramatic Legend." For *Romeo and Juliet* is basically unified along symphonic, not dramatic, lines. Its most felicitous (and famous) passage, the *Queen Mab* scherzo, makes absolutely no sense textually. Ozawa knew all this, and so did his chorus and soloists. Everything was in its proper place: the vocalists never hogged the show. The changes of personnel in the brass section have made quite a difference in the sound, now impressively sonorous. My only complaint was an occasional lack of articulation in the strings, especially in the *Queen Mab* scherzo.

Jose van Dam, the bass soloist, gave us a wonderful Friar Laurence, full of gravity and grace. If his voice was sometimes a bit small, it was always secure and focused. Would that the BSO always showed such taste in selecting soloists. Jean Depouy, the tenor, acquitted himself well in his lone solo. But Julia Hamari, the mezzo, was not so fortunate a choice. She seemed to have good ideas, but her vocalism was sadly deficient. Too many times she was just plain flat. It would have

been nice to have had, say, Janet Baker or Regine Crespin, or even Boston-based D'Anna Fortunato.

Lorna Cooke deVaron's New England Conservatory Chorus was wonderful. Especially to be commended is the small chorus (about 40 voices) which sang in the Prologue and opening scenes. What a marvelous grasp they have of the intimate connection between language and music! Their French was a thorough delight; their ensemble with the mezzo soloist in the Prologue showed an uncanny ability to pick up the mood of the soloist. If the NEC Chorus does not have the weight of sound that some groups can muster, they do have a resilience and flexibility that no other chorus in the area can match. They're perfect for this sort of music.

Ozawa and the BSO took *Romeo and Juliet* with them to New York last week. Good choice—it's quite a display piece for the Symphony. And if the engineers can keep their hands off those knobs, it should be quite a recording.

## Handel and Haydn Concert

George Harper

As part of Boston's celebration of the American Revolution Bicentennial, the United States Trust Company is funding a series of free weekly concerts by local groups at historic locations throughout the Boston area. In the most recent of these, the Handel and Haydn Society sang at the Old South Meeting House on Monday, October 13 at 5:15 pm. The Society's director, Thomas Dunn, had selected a program of works by women composers from the Boston area: Mabel Daniels's *Salve Festa Dies*, Margaret Lang's *Nonsense Songs and Rhymes*, and *Help Us, O God* by Amy (Mrs. H. H. A.) Beach.

All three of these works date from the first part of this century, and none of them really tries for an authentically American style. Amy Beach writes in a strongly Brahmsian idiom, while Mabel Daniels is a Brucknerian. Even Margaret Lang's *Nonsense Songs*, stylistically the most independent of the three, is full of references to Schubert, the standard Romantic formulae and believe it or

not, Handel. Not to say that they were without interest: *Salve Festa Dies* is quite powerfully written. I'd be curious to hear more of Mabel Daniels's output. *Nonsense Songs*, a setting of the familiar Edward Lear limericks ("There was an old man with a beard," etc.), is full of wit and charm.

The Handel and Haydn Society did not have the smoothness and power on this occasion that I heard last season. I'm not sure to what to attribute this: it's still early in their season, and *a capella* concerts are always more revealing of a group's problems. The group seems deficient in sopranos, but I'll want to hear their first full-scale concert, *Messiah* on December 5 and 7 and Haydn's *Il Ritorno di Tobia* on December 12, before saying anything more.

The next concert in this series of "Landmark Concerts" is a free performance by the New England Conservatory Scholarship Quartet at 5:15 pm on Monday, October 20 at Park Street Church.

## Upcoming BSO

George Harper

Highlights of the new BSO season include the Beethoven *Missa Solemnis* (Colin Davis), Ives *Second Symphony* (Michael Tilson Thomas) and *Fourth Symphony* (Ozawa), Bach *Saint Matthew Passion* (Ozawa), Mahler *Ninth Symphony* (Thomas), Elgar *Second Symphony* (Andrew Davis), and Crumb *Echoes II* (Ozawa). Pick up the full schedule at any of the area record or music stores. In a new service this year, dialing C-O-N-C-E-R-T (266-2378) will give you a detailed listing of the week's BSO schedule.

One of the BSO's most interesting innovations this season relates to the open rehearsals. A new feature is an open talk by *Globe* critic (currently on sabbatical) Michael Steinberg on the works to be rehearsed. The talks, at 7:00 pm, will be followed by the open rehearsals at 7:30. Tickets are \$3 each and seating is unreserved. The next open rehearsal is on October 29, with Seiji Ozawa conducting.

# Police Blotter

Police Blotter is a weekly compilation of Campus Patrol Activities on and off the MIT campus. Items for the Blotter are selected by the Patrol.

## Nimble duo is caught

Two unknown persons were "working" the Main Complex area last week, in pursuit of quick cash. While the more ingratiating of the duet was successfully engaging unsuspecting staff personnel in convincing question-and-answer sessions, her accomplice managed to remove cash and other valuables from the wallets and handbags of the victims.

## An Ounce of Alarm Is Worth a . . .

The attempted larceny of a motor vehicle parked in the Albany Garage was foiled on Friday when the alarm installed in the car sounded upon the shattering of the passenger window. Officers responding to the alarm found the car had suffered some interior damage, especially to the ignition, but was otherwise in sound condition.

## Painful Hacks

A recent upsurge in the number of "funloving" pranks carried out by dormitory residents, especially around the MacGregor and New House area, has resulted in injuries to at least two students residing in New House. House Judicial Committees are now involved in the effort to curb the incidence of pranks that involve danger to people.

## Cash stolen

A cash box being used by the BSU at its Burton House dance of Monday night was stolen towards the end of the gathering by an unidentified person who disappeared quickly from the scene.

## Bicycles disappear

Two three-speed bicycles were stolen from the front of the Student Center last week. Both had been secured by chains and padlocks which were cut and discarded by the thieves.

## Stolen car recovered

The Westgate area of Vassar Street was the scene of the theft of a Chevrolet late last week. The victim had left the car there Wednesday. It was recovered by Cambridge Officers Friday evening.

## Camera thief strikes again

A student who left a dorm room unattended for only forty-five minutes suffered the loss on Friday of a 35MM camera, a lens, and other equipment in the camera case, the total value of which was around \$450. No suspicious person were seen in the area by any of the residents. The theft took place in Burton House. It should be noted that this is the second time in two weeks that expensive camera equipment has been stolen from dorm rooms in that area of the campus. Last week a student in the No. 6 Club lost about \$400 worth of camera equipment from his room, after leaving his

door closed but not locked. Residents of that area are urged to be especially careful in the securing of their rooms and Houses, and in keeping a watch for unusual looking people wandering through those areas.

## Calculator stolen

A Senior House resident left a \$125 calculator on top of her desk when she left her room Saturday noon. Upon her return she found the machine to be missing. The door was discovered in an open position, although the victim is sure that it was locked when she left.

## Student belted

A student went to her 11am class last Friday, wearing on her belt a calculator valued at \$150. Shortly after leaving the class at noon she realized it was missing, though she has no idea where or how it disappeared.

## Wheel disappears

The wheel of a bicycle was stolen from the frame to which it had been attached at the Bldg. 37 Bike rack on last Monday afternoon.

## Wheel almost disappears

Tuesday evening Officers on patrol apprehended a youth in the act of stealing the front wheel of a bicycle parked on campus. Subsequent investigation revealed the identity of an accomplice who had managed to flee the scene upon spotting the

approaching Officers.

## Suspect makes repeat appearance

Patrol Officers Thursday arrested a man in the duPont Athletic Center on charges of Disorderly Conduct and Trespassing. The suspect has been arrested on MIT's campus in past years, and was charged earlier this year by MIT officers as well. After defaulting at his scheduled trial appearance in January of this year, on charges brought by MIT Officers, a Default warrant was issued by the Court for his arrest. He now faces those charges at the Third District Court. In addition, he was found to be wanted by the Boston Police to answer for a Probation Violation Warrant stemming from a separate conviction in Suffolk County. The case was continued by the Court until a later date.

## Resting place not secure

A bicycle valued at \$40 was stolen from its unsecured resting place in the Westgate Low Rise Courtyard on Friday.

## Vehicle recovered

A car reported stolen during the day on Saturday in Cambridge was recovered by an MIT Officer while patrolling Vassar St. near to Bldg. 35. Custody of the vehicle was turned over to the Cambridge Police shortly after its recovery late Friday afternoon.

## NOTES

\* A student task force to study the Massachusetts State Public Welfare Department is now being formed. Any students interested in helping should please contact Howard Sitzer at 495-3675 daytime or 628-3740 (nighttime).

\* Putnam Exam Review Session will be held on Monday, Oct. 20, at 4:00pm in Room 2-132. Professor Richard P. Stanley will speak on finite differences. A practice test will be given for those interested in taking exam.

\* A Undergraduate Lecture Series: "How Not to Prove the Four Color Theorem," by Professor Daniel Kleitman will be held Tuesday, Oct. 21, at 4:30pm in Room 2-390. Tea at 4:00 in Room 2-290.

\* Pianist Walter Klien, whom critics have praised for his brilliant interpretations of Mozart, Schumann and Schoenberg, will give a concert at 8pm, Monday, Oct. 20 in Kresge Auditorium. The program will include Mozart's Sonata in A major KV. 331, Ravel's *Gaspard de la Nuit*, Schoenberg's *Six Kleine Klavierstücke*, Opus 19 and Beethoven's Sonata in C minor, Opus 111.

\* Anyone wishing to earn the title Ugliest Man On Campus should contact Dave Anick at APO, Room 415 of the Student Center (x3-3788). Come on, ugliests, become UMOC and get a latrine named after you.

\* The MIT Symphony Orchestra with guest soloist, Sandor Vegh, one of Europe's foremost violinists, will present the first concert of the orchestra's season at 8:30pm, Saturday, Oct. 25, in Kresge Auditorium. Tickets for the concert are \$1.00 at the door. The orchestra, under the direction of conductor David Epstein, will perform Tchaikovsky's Fantasy Overture to *Romeo and Juliet* and Mozart's Violin Concerto in G Major K. 216. Mr. Vegh will be soloist for the Mozart Concerto. The program will conclude with two modern works: Vaughan Williams' *Fantasia on a Theme by Tallis* for Double Stringed Orchestra and Walter Piston's Suite from the Ballet *The Incredible Flutist*.

\* Freshman Evaluation Forms are due in Friday, Oct. 17. Instructor turn-in deadline is Wednesday, Oct. 22.

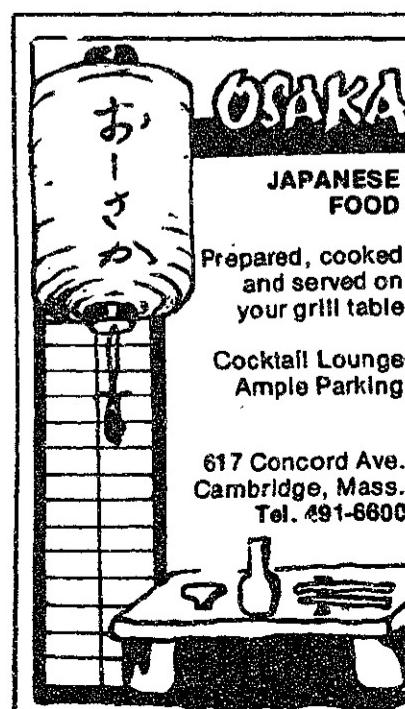
\* The LSC Megaperson will come to tonight's LSC movie, *Dark Star*, and will win a free pass for two to all LSC movies for the rest of the academic year. The Megaperson will be the millionth person to pay admission to an LSC movie since LSC began its movie series in the early 1950's. LSC has been keeping track of its movie attendance from the start, and is only a few hundred away from 1,000,000. Tonight's movie will be in 26-100 at 7 and 9:30.

## classified advertising

EARN UP TO \$1800 a school year or more posting educational literature on campus in spare time. Send name, address, phone, school and references to: Nationwide College Marketing Services, Inc., P.O. Box 1384, Ann Arbor, Michigan 48106. Call (313) 662-1770.

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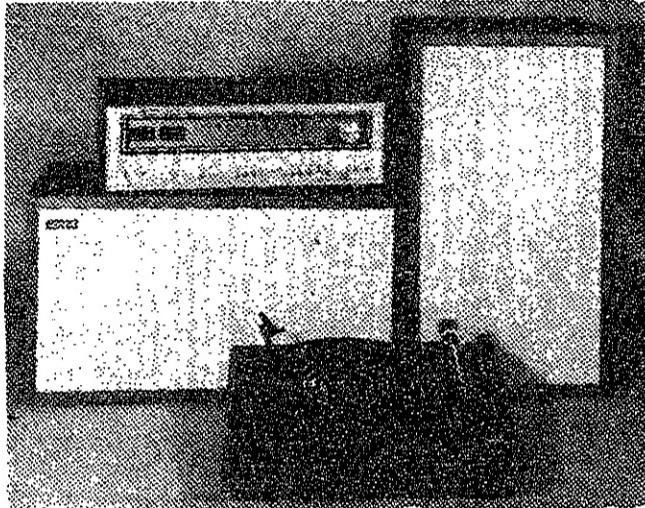
*Sanders Theatre Series* Sunday November 2  
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# Sports



Tryouts for MIT's varsity and JV Basketball teams began Wednesday at Rockwell Cage, as over 30 hopefuls came out for a chance to play on one of the Engineer squads.

## MIT Sports Insight

### Of scrums, mauls, and rucks . . .

By Charles Cox  
(Second of a series)

With a little history and background under your belt (see *The Tech*, October 10, 1975 for the opening article of the series), we're ready to go into the game itself.

Play begins with a kickoff from midfield to the other team ten yards away, hence the ten-yard lines on either side of midfield.

During the game any man may kick, pass, or carry the ball in accordance with the rules. No man may pass the ball forward toward his opponent's goal nor interfere in any way with play if he is in front of the ball while it is being played by another member of his team. If he should be in front of the ball as it is being kicked by his teammate, he must wait until his teammate catches up to him or for an opponent to play it in some way (a muffed catch, a five-yard run with the ball, or any clean catch) before he can get into the play (onside).

Tackling is the same as football except that the game is continuous. If the ball touches the ground as its carrier is tackled, or if the carrier is held so that he cannot play the ball, said carrier must release the ball. Only those men on their feet may play the ball, and if it is contested by members of opposite teams a "ruck" or "loose scrum" ensues.

In the ruck, players known as forwards grab or "bind on" to each other and try to push each other away from the ball. If a ball carrier remains on his feet in any fashion, can play the ball, and if his forwards are quick enough to support him, then a "maul" occurs.

The ball may be played by hand in a maul, but must emerge from a ruck by foot before such a play can occur. Usually neither happens because mauls and rucks are mangled disorderly messes that separate the men from the boys but not the ball from the middle.

If nothing organized comes from a ruck or maul, the referee orders a "set scrum." Eight men from each team are forwards, and they participate in the actual "scrummaging." They

take hold of their teammates in an organized fashion and push against their opponent's formation.

The front row of every scrum must have three men, two "props" and a "hooker." The hooker is supported on either side by a prop, the "loosehead" prop to his left and the "tight-head" prop to his right. The loosehead is so named because the front rows of both teams dovetail and he is on the outside at all times.

The only player of the remaining seven (backs) allowed by the side of the scrum is the scrum halfback, who puts the ball into the middle of the scrum. The hookers battle to scrape the ball into the second row of their team's formation, which consists of two mammoth forwards forwards inside and two loose forwards outside.

The ball is then scraped by foot to the third two where "number eight" either heads it to the scrum half, or disconnects from the scrum and carries the ball himself. In some scrums, one or both loose forwards may drop back to the third row.

As the forwards are so often characterized as oxen lumbering about, the seven backs are thought of as the skilled speedsters dashing here and there, kicking long and accurately, and at the crucial moment, . . . dropping the ball.

When the ball emerges from a scrum, ruck, or maul, the scrum half must be there to field it and coolly plan the attack in a split second. He can run or pass back to his "stand-off" or "fly" halfback. Rarely will a stand-off do anything but kick or pass off the ball to one of the four "three-quarter" backs (wings on the ends, centers in the middle). This quartet is responsible for most of the scoring. They form a line and each man in turn draws his tackle and passes off to the next or fakes with the ball and continues his run.

The fullback is a lonely man who must have a strong kick and a quick gait as well. He is the safety behind the other fourteen players, and must kick the ball upfield toward his opponent's goal if it should come dangerously close to his own.

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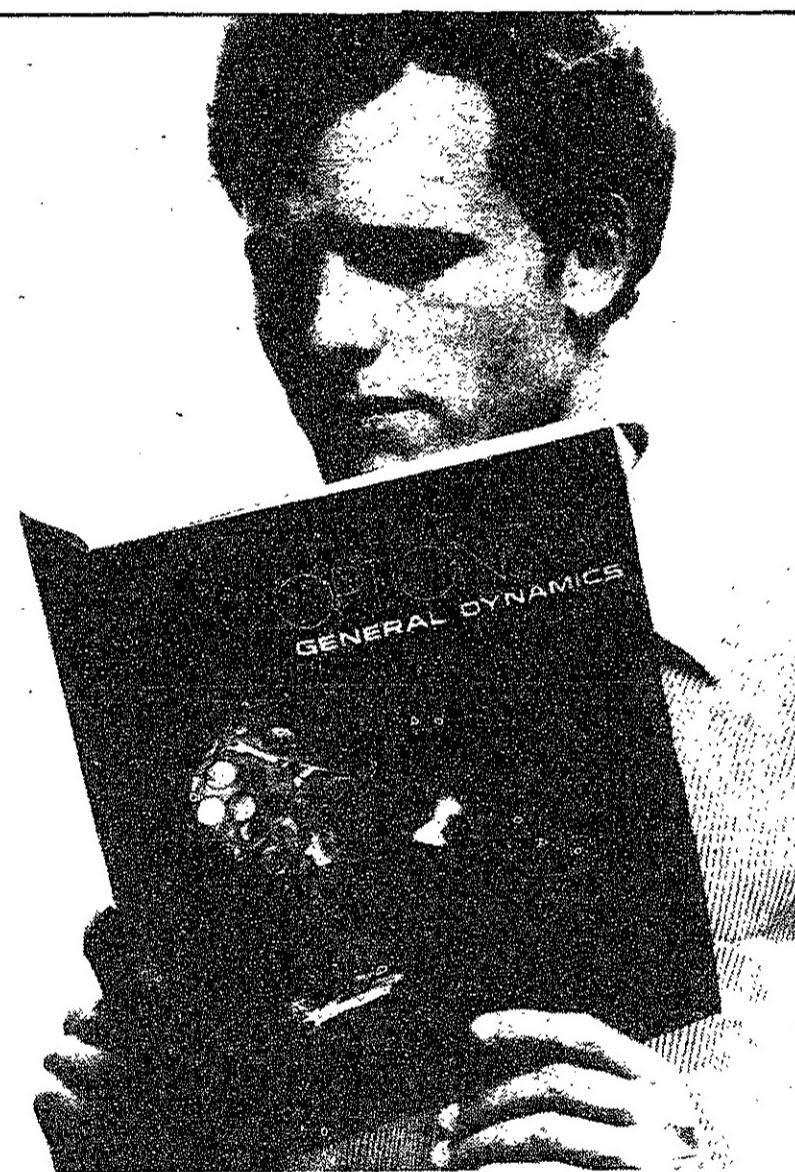
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# Spirits

## Sailors capture Oberg, Man Lab

By Harvey W. Kaufman  
(*Harvey W. Kaufman is the MIT sailing manager.*)

All of MIT's sailing teams were in action this past weekend, with both varsities registering regatta wins.

The women won the Man Lab Trophy at MIT, while the men captured the Oberg Trophy at home. The men's squad also placed fifth in the Hoyt Trophy Regatta at Brown, and was runner-up to Tufts in the 420

Regatta at Yale. The freshmen tied for second in a Lark Invitational at Tufts.

The Man Lab Trophy Regatta, sailed in Tech Dinghies, was a two-divisional "round-robin" meeting involving ten schools.

Barbara Belt '77 with crew Sally Huested '78 sailed A-division, while Debbie Meyerson '79 and Alanna Connors '78 co-skippered in the B grouping. The two teams combined to win the regatta, last won by the

Engineers in 1973. Wellesley placed second, with Radcliffe and BU following.

On Monday, the men's varsity won the Oberg Trophy regatta, a three-divisional meet sailed by the greater Boston area colleges. Skipper Paul Erb '76 and crew Walter Laird '79 swept the A-division races, while Bill Critch '77 with Huested crewing finished second in B-division. Lenny Dolhert '79 with crew Steve Boos '79 easily won the C group races, giving MIT the regatta win.

The Hoyt Trophy Regatta was battled out in V-2's at Brown by eleven schools. Gary Smith '78 skippered with Laird crewing to tie for fifth among 'A' sailors, while Wally Corwin '78 and crew John Arrison '78 managed to place sixth in B-division. MIT placed fifth overall in the regatta, behind Brown, URI, Tufts, and Coast Guard.

Last Sunday, the MIT varsity contingent arrived late at the 420 Regatta at Yale and thus received one point more than the total number of boats participating as its score in both divisions for the first race. Despite this, Chris Berg '77 and crew Bill Rizzi '77 finished second in A-division, and Steve Ryan '77 with Tom Turner '79 crewing earned a third in the B's for an overall second place finish for the Engineers. Tufts University, one of the best teams in the East, outscored MIT 26-48 to win the regatta.

The freshmen tied for second with Yale in Sunday's Lark Invitational, six points behind winner Tufts.

## IMs to begin workshop

By Ed Cluss  
(*Ed Cluss is Intramural Secretary.*)

On Sunday, October 19, a new concept in intramurals will make its debut, an athletic chairman workshop. Supported by the IM Executive Committee, this workshop is intended to aid athletic chairmen in better understanding their position and to increase communication between athletic chairmen and sport managers. Topics of discussion will include the intramural handbook, athletic card numbers and roster deadlines. Smaller discussion groups will compare individual problems, giving athletic chairmen a chance to exchange ideas.



Gordon Haff

JV/Freshman Soccer coach Val Livada directs his team against Harvard in a game held Saturday morning at Briggs Field. The JV booters lost 6-1 to the Crimson as Harvard broke open a close game with four second-half goals.

## Soccer edged by HC

By Gregg Fenton

The MIT soccer team lost a tough 3-2 decision to Holy Cross at Worcester last Thursday. For the third straight year, a team that has few ball skills was able to move long balls well enough to defeat the hustling Engineer squad.

Halfback Mike Raphael '79 led the hustle in the first half for MIT, as he came from the bench to control the play in the midfield area. With Fred Tsuchiya '76, Paul Fernandez '76 and Rob Currier '79 all moving, the halfbacks were

effective both offensively and defensively.

A pass from Raphael to Shin Yoshida '76 led to the game's first score with 16 minutes gone. MIT's strong play did not show on the scoreboard however, and with a minute left the score was tied 1-1. At the cry of "one minute," however, spirits picked up, as the home net was quickly in danger. With six seconds left a breakaway goal by Rich Okine '77 gave MIT a 2-1 halftime advantage.

Apparently easing up after the first half, MIT was unable to put much pressure on the Holy Cross goal zone. Defensively bunching on the man with the ball caused most of the hustle in coverage to be wasted. Two goals were scored on unspectacular plays, and yet MIT could not regain the spirit that had brought them the first half lead. The game ended with Holy Cross holding on and MIT still forcing shots from outside, wondering where it went wrong.

The injury-riddled team, now 0-3-1, will be hosted by Lowell University this Saturday.

## Richardson's record paces x-country win

By Dave Dobos

Junior Frank Richardson's record-breaking race and a second straight week of tremendous team running paced MIT's cross country squad to a double victory over Boston College and Lowell University at Franklin Park last Saturday. The Engineers swept the meet with a low score of 33 points. Lowell followed with 46 and BC's 49 trailed the field.

MIT placed six men among the top eleven finishers for its most convincing win of the season. The pair of victories extends the Engineer streak to five and improves the squad's record to 5-2.

Richardson, blazing to his third straight dual meet victory, shattered his own 1974 MIT Franklin Park record of 24:36 with a phenomenal 24:30. Already one of New England's top runners, given good health and steady improvement, he will certainly be among the top challengers at the NCAA Division III Championships on November 15.

The rest of the MIT varsity put forth its best effort of the

season as the top six harriers finished in 26:30 or under. Sophomore Chris Svendsgaard raced to his best performance of the year with a fifth place finish in 25:58. Steve Keith '77 came through with a 26:14 for eighth. Keith was followed by three Engineer runners within two seconds of each other. Jeff Baerman '76, captain Courtney McCracken '76, and freshman Tom Clark sealed the victory, placing ninth (26:28), tenth (26:29), and eleventh (26:30), respectively.

The remaining varsity runners enjoyed fine races also. John Krolewski '77 (27:06), Barry Boyce '79 (27:15), Kim Eastman '79 (27:35), Jim Walton '76 (27:48), and Rudy Bellinger '79 (28:01) rounded out one of MIT's best ever total varsity efforts.

The JV squad placed second in its meet with Lowell and BC. Rich Allen '79, Jax Reeves '77, Dave McDonough '76, Mark Schwartz '79, and Stan Martin '77 paced the Engineers to a 42 point total. BC won with 31 points and Lowell's 52 was third over the 3.1-mile course.

## Ruggers drop decisions to UMass and Manhattan

By Charles Cox

The Engineer 'A' rugby team travelled quite a distance to lose a match last weekend when MIT dropped a 10-6 decision to Manhattan College at Randall's Island Park in New York City.

The game was dominated by the scrums from both sides (for an explanation of these and other rugby terms, see page 7). The Engineer pack especially controlled the set scrummages but could not take charge in the loose.

Manhattan scored a try, missing the conversion, and added two penalty goals for its ten points. John Kavazanjian, lone scorer for MIT in the last two matches, put two penalty kicks between the uprights for six points.

The week before, the 'A' squad spotted the University of Massachusetts a large halftime lead and could not come back in the second half, losing 16-3.

UMass dominated the first half of play with an excellent back line that continually ran the ball deep into Engineer territory, and a very low, very tight scrummage that forced the Tech pack into its own in-goal. This continual driving play produced three tries, two of which were converted.

The Engineers broke the UMass shutout in the second half on a 35-yard penalty goal by Kavazanjian, who had missed one in the first half from twice the distance, making the final score 16-3 in UMass' favor.

The MIT 'B' team had another tough day, losing to UMass, 34-0. Massachusetts chalked up four unconverted tries in the first half for a 16-0 lead, and added three more converted tries in the second period to round out the scoring.

The Engineers return to action tomorrow at Briggs Field against the Concord RFC at 1pm.

## Northeastern falls, 10-6, to Engineer water polo

By Glenn Brownstein

The MIT varsity water polo team improved its record to 2-4 last week, losing to the University of Massachusetts, 16-9, and defeating Northeastern, 10-6. In the UMass game MIT spotted the Minutemen 4-1 and 7-4 leads, but came back to trail only 7-6 at the half. Mike Kowtko '79 tallied five of MIT's first half goals.

UMass opened the second half with two quick scores, though, and followed an Engineer score with four more goals (two on man-up situations) to take a game-clinching 13-7 lead.

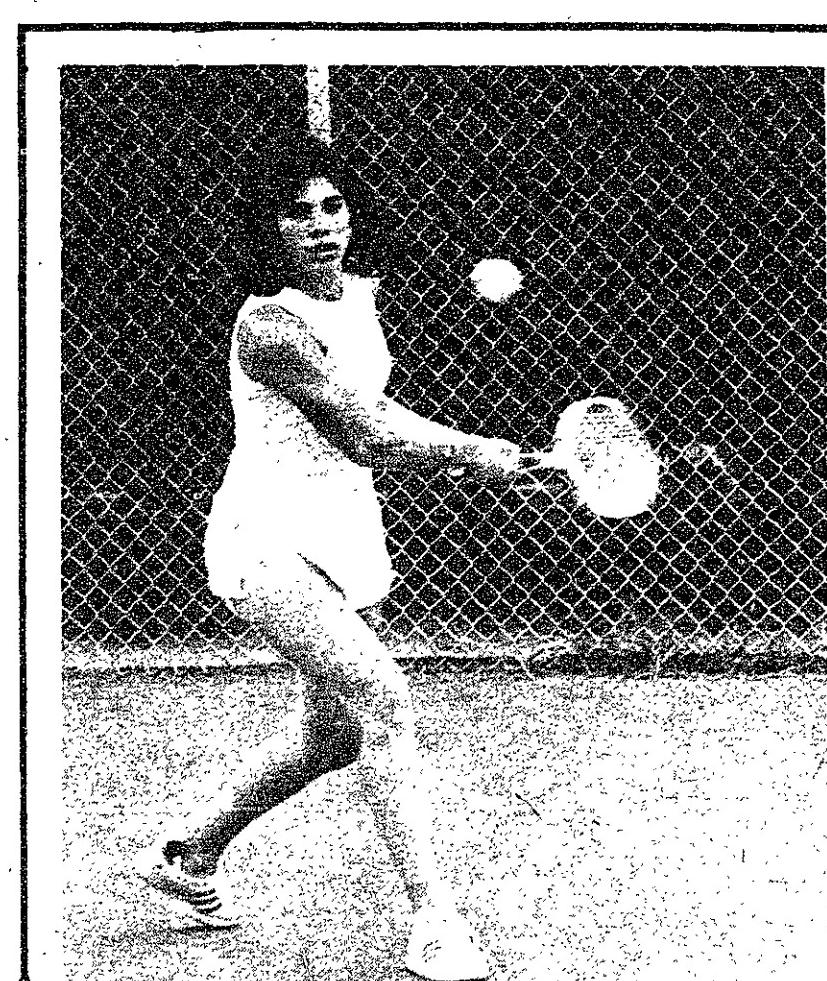
Although MIT was substantially outshot in the game, the Engineers took quite a few more than in the tournament two weeks ago, when MIT appeared very reluctant to try anything but a sure scoring opportunity. Kowtko's six goals (he added

one in the fourth quarter on a give-and-go) led all Engineer scorers.

Wednesday night, MIT came from behind to top Northeastern, 10-6. Captain Mark Thorne-Thomasen '76 paced the Engineers with five goals, while Kowtko added two.

MIT, playing without starter Bob Dobbin '79, out due to illness, nonetheless took control in the latter part of the game (a season-long problem for the Engineers) and pulled away from the Huskies to capture the victory. Dick Henze '78 helped fill the gap caused by Dobbin's absence with a strong game.

Coach John Benedict's Engineer squad travels to New Haven this weekend to play in the Yale Invitational Tournament before returning to face Harvard at the Crimson's pool Wednesday evening.



A. David Bocca

The Varsity Women's Tennis team's Marcia Grabow '79 hits a backhand against her Tufts opponent last Thursday. The netwomen dropped a 4-3 decision to Tufts, considered to be New England's top team. MIT's next match is against SMU at home next Thursday.